

## THE DAILY MISSOURIAN

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## THE LADY FROM MONTANA

The lady from Montana has the floor. The first woman elected to the House of Representatives is probably the most interesting figure in the new Congress. Her election sweeps many precedents by the board.

For instance, will the House desks be adorned by feet instead of pamphlets, as in the days of the masculine house? Will the gentleman from Arkansas yield with as good a grace to the gentleman from Pennsylvania as he does to the lady from Montana? Will the little social indulgences go on in the cloak rooms as before? Will the vocabularies of committee and caucus rooms be revised? Will women now be restricted to the gallery, since the lady from Montana has shattered the rule that women shall be barred from the floor of the House when Congress is in session?

The lady from Montana, Miss Jeanette Rankin, has broken still other congressional traditions. She has definitely prepared herself for a political career by college work in the University of Montana and the New York School of Philanthropy. She has been a speaker for equal suffrage in nearly every state in the Union and, withal, has been honored in her own state after a manner not unusual to prophets.

Most tradition-shattering of all facts is, however, that she makes her own clothes, and even the members of her family admit that she can cook. What she wants she gets, but she gets it because she goes after it with all her might, and her might includes accomplishments ranging from dancing to stump speaking.

Uncle Sam, meet the lady from Montana, the first lady of Congress, the typical lady of the great West, the leader of the vanguard of the ladies of America that are to be.

It makes a lot of difference whether a symphony orchestra or a circus band plays a Spanish serenade.

The New York World, which has consistently and continually opposed Mr. Bryan and his policies, takes occasion to remark: "In the interest of accuracy, the fact should be noted that, aside from the South, the Wilson majorities are coming mainly from the territory in which Mr. Bryan did his campaigning this year."

## WHO FOOTS THE BILLS?

Who is paying the fiddler? With flour wholesaling at \$9.10 a barrel and bread advancing to 6 cents a loaf, shiploads of wheat daily leave our ports for Europe. Potatoes are \$1.45 a bushel, wholesale, as compared with 48 cents a year ago, and yet we sell them to the foreign countries. This year's sugar crop in the United States is the largest ever, but sugar remains at \$7 a barrel and promises to go higher, while all the time, in New York warehouses alone, 427,185,758 pounds await the foreign purchasing agents.

Can humanity demand that we dig down in our jeans and make up the deficit brought about by the non-productive activities of our warring cousins?

Allan L. Benson, late Socialist candidate for President, suggests that the best use our navy could be put to would be to blockade our own ports against the exportation of goods needed here at home. Should we pay the fiddler?

## THE OPEN COLUMN

A public forum for the discussion of things worth-while. Articles should be short and signed by the writer, as proof to the editor of good faith. Signatures will not necessarily be published.

## The Movies Some More.

Editor the Missouriian: Last Saturday afternoon the Broadway Odeon gave a matinee performance for children. Tickets had been sold by the women's organizations who are supporting a movement for clean moving pictures. Many persons bought tick-

ets who are not in the habit of attending these shows, in order to encourage the movement. Most of the performance was commendable. There were presented some good pictures of "The Government at Work" and the beautiful story of "Snow White." But in between these there was given a cheap love story, in which a foolish girl turns down a respectable suitor, elopes with a better dressed man, and in due time comes back home with a baby, dies and leaves the baby to be brought up by the first lover. Such stuff is not wholesome, even for grown persons, is not interesting and is entirely out of place on a program presented especially for children. No thoughtful person would encourage a school child, or anyone else, for that matter, to read literature of such content. Of course even that part of the performance was so far superior to the ordinary picture shown in this town as to seem meritorious in comparison.

The moving picture shows of Columbia are a disgrace to a college town. This cannot be said too openly or too emphatically. It is difficult to conceive of the tastes or to explain the motives of those who attend habitually. Many who go only occasionally are inexpressibly shocked and angered by the affront to morality and decency which the show offers. It is hard to imagine a more baleful influence upon the minds of young persons than the constant and insidious suggestion of improper relations between the sexes, the continual play upon the theme of illicit love. The prominence given the love story in these plays is altogether out of proportion to the range of human interests. Films which would be instructive, entertaining and elevating from the sciences, literature, industry, art or any field of practical achievement are entirely neglected or wholly subordinated to a distorted presentation of one phase of human experience. Love for the other sex is only an incident in any well-ordered life. The love story should have only its rightful share of prominence in the picture plays, and when there is a love story let it be a decent one, about persons who have a right to love each other.

The managers of the show houses, some of them, at least, have shown themselves willing to co-operate in a movement for better plays. Certainly they have had reason in the past, judging by the number and kind of persons who attend the shows, to think that they were giving the people what they wanted. And it is too much to expect of them that they should set themselves up as arbiters of taste for the community. It would be well for some group of men and women to extend the work begun by the women's clubs in behalf of the children and do for the moving picture public something similar to what has been done by the Phi Mu Alpha Society for the music loving public of Columbia.

MRS. L. D. AMES.

## Where the Remedy?

Editor the Missouriian: It is a simple matter to raise an agitation in favor of Better Movies, and an easy thing to go on record for them—on paper. But how many persons are willing to go down into their pocket-books and by their support make it profitable for the producers to manufacture better pictures?

It has been but a few months since one of the large exchanges that furnishes pictures for theaters all over the country completed a canvass of its patrons. The exchange asked the various managers to make a report of what sort of films drew the biggest crowds. The idea was to find out what sort of pictures the public wanted and then to produce that kind for the theaters to show. An overwhelming majority of the managers went on record as favoring—from a business standpoint—pictures that were more or less questionable. The producing companies cannot stay in the business and make films unless there are exhibitors, and the exhibitors cannot stay in the business unless they make a profit. The thing works around in a circle. Until the public goes on record—not in the newspapers or by meaningless resolutions—as actually

supporting better movies, we are going to have conditions much as they are at present.

Then again, the local managers are not given the credit that is due them. Most people do not understand that a manager cannot book a picture here and a picture there, haphazard. In order to obtain any of the pictures of any one exchange he has to sign a contract to use them all as they come from the plant—good, bad and indifferent. Anybody who knows anything about moving pictures will tell you that Triangle, Paramount, Bluebird, Metro, World and possibly a few other companies produce the best films available at the present time. A number of household and women's publications—notably the Woman's Home Companion—have a Better Movies department, and practically all of the recommended films are exhibited in Columbia sooner or later. All of the brands mentioned above are shown at the theaters here. It is very evident then that the local managers are doing all they possibly can to obtain the best pictures that are on the market today.

True, there is much room for improvement. But it is not at this end that the improvement can be made, at least not directly. The local managers are, in a very large measure, showing the best pictures available. There are probably a few pictures of merit that are not brought here. But the local managers are under contract with the firms that on the average produce the best pictures. Give them credit for what they are trying to do and support them by supporting the best that is now available, and in time, when you have proved to the producers that that is what you want, better pictures will be manufactured. The producer would rather manufacture, and the exhibitor would rather show, a good, clean, moral play. Make it profitable for the exhibitor to show better pictures, which in turn will make it possible for the producers to make better ones. The outcome lies with you, Mr. Patron. J. W. R.

## THE NEW BOOKS

## "Something-to-Do, Boys."

Edited by Edna A. Foster. "Something-to-Do, Boys" is a collection of clever ways for boys to keep themselves busy, and hence happy, with making things. It is a cyclopedia of antidotes against vicious idleness.

(W. A. Wilde & Co., Boston; cloth; profusely illustrated; 252 pages; \$1.)

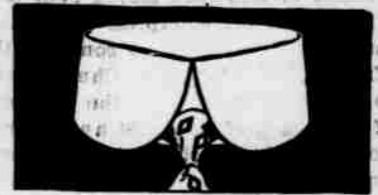
## "How to Use Reference Books."

The library indispensable reference books, reference books in particular subjects, organization and equipment are discussed in a text on "How to Use Reference Books," by L. O. Wiswell of the New York State Education Department.

(American Book Company, Chicago; cloth; illustrated; 162 pages.)

## "The Story of the New Testament."

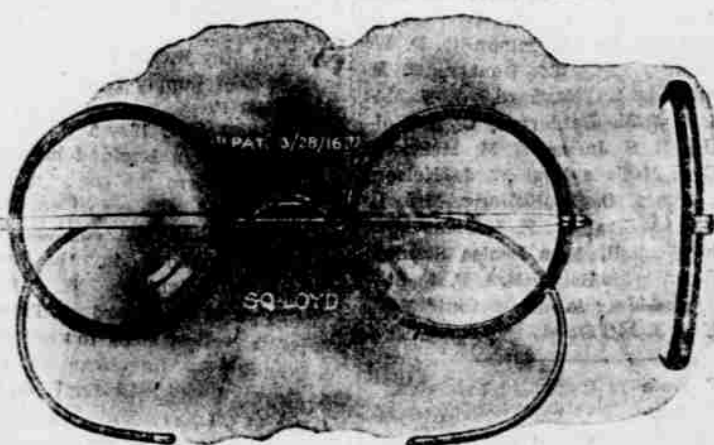
Dr. Edgar J. Goodspeed of the University of Chicago has written in attractive form "The Story of the New Testament." The book may be used as a text for definite study of the New Testament individually or in classes, it may be read as a continuous narrative without regard to the suggestions of study or it may be read in connection with the corresponding book of the New Testament, preferably at one sitting, and thus as a piece of literature may make its own appeal on the basis of introductory interpretation. The volume emphasizes the practical



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and occasional character of the books of the New Testament.  
(University of Chicago Press, Chicago; cloth; 150 pages.)

## RELIGIO-SCIENTIFIC BOOK GIVEN

Bross Foundation Present Further Publications to University Library.

The University Library this morning received two books recently published by the Bross Foundation, "Faith Justified by Progress," by Henry Wilkes Wright, and "The Mythical Interpretation of the Gospels," by Thomas James Thorburn.

The Bross Foundation is the outgrowth of a fund established in 1879 by William Bross, a former lieutenant governor of Illinois, as a memorial to his son, Nathaniel Bross. The object of the foundation is to use the highest talent and scholarship of the world to demonstrate the divine origin of the Scriptures and to show the coincidence of science and religion.

Since 1900 the Bross Foundation has published and distributed nine volumes. About 1,000 libraries are on the free list. The University Library has received all the books published by the foundation.

## Pre-Law Meeting Postponed.

The meeting of the pre-law students has been postponed from tonight until Tuesday, November 21.

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Two heights in the new

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## M. U. Graduate Married in Wyoming.

An announcement of the marriage of R. S. Besse to Miss Helen Haines of Pickering, Wyo., has been made. Mr. Besse is a graduate of the College of Agriculture and has been state supervisor of county agricultural agents in Wyoming. The couple will make their home in Laramie.

## Two Mules Valued at \$350 Die.

Henry C. Frazier, a farmer living six miles northeast of Columbia, has lost a pair of mules valued at \$350. They were 3 years old and were worked on Mr. Frazier's farm. One of the animals died Tuesday and the other Wednesday.

## The First "U" Dance of the Season - - -

The first of a series of semi-monthly "U" dances will be held at the Missouri Union Building tomorrow evening

Friday Evening  
November 17th  
8:30 to 11 o'clock

These dances are for all members of the "U" and their friends. First class orchestra music.

NO CHARGE.

The MISSOURI UNION

## Anna Case

the miracle girl of the Metropolitan, proving by direct comparison of her living voice with Edison's Re-Creation of it that the one is absolutely indistinguishable from the other.

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There are only two ways in which you can become fully familiar with and truly appreciative of a great artist's voice—or instrumental performance.

The first way is to hear him sing—or play.

The second way is to hear the Re-Creation of his voice—or instrumental performance—on the New Edison.

No talking machine is sufficiently realistic in its reproduction of an artist's performance to give you a true conception.



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It differs from any and all talking machines in that talking machines give but a hollow imitation of an artist while the New Edison literally Re-creates the artist's performance.

Great artists have stood beside the New Edison and have sung—or played—in direct comparison with it.

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More than two hundred of America's leading newspapers concede freely in their own columns

that the New Edison Re-creates music so perfectly that the Re-Creation cannot be distinguished from the original.

The New York Globe refers to the New Edison as "the phonograph with a soul." The New York Tribune says, "Edison has snared the soul of music."

## YOU DO NOT NEED IMAGINATION

With the New Edison in your home you do not have to imagine what an artist's voice sounds like. When you play an Edison Re-Creation of that artist's voice you know exactly how that artist's voice would sound if you heard it in real life.

## Visit Our Store

We want you to hear "the phonograph with a soul."

We want you to hear the Re-Created voices of Emmy Destinn, Margarete Matzenauer, Marie Rapold, Anna Case, Julia Heinrich, Alice Verlet, Lucresia Bori, Zenatello, Anselmi, Middleton, Urtus, Goritz, and Chalmers.

We want you to hear the Re-Creation of the

masterly bowing of Albert Spalding and Carl Flesch.

We want you to hear the Re-Creation of every kind of musical instrument.

There is no obligation to buy. We merely want you to come and hear and be convinced that "Edison has snared the soul of music," just as the New York Tribune says.

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